

THURSDAYS
at the SF ART INSTITUTE
800 Chestnut St. 8:00 PM

September 13

NEW FROM CANYON CINEMA

Tonight's program is the first in a series selected from Canyon Cinema Co-op's Catalogue and Supplements (1964's update soon to be released). Future programs will be programmed by a rotation of filmmakers and critics, and will provide a showcase for one of the country's foremost distributors of independent film. Films shown tonight were recently made available through Canyon for the first time.

Autumnal by Jane Dobson, *Seascape* by Mike Kuchar, *It's An O.K. Life* by George Griffin, *New Moon* by Donna Cameron, *Pearl Diver* by Barbara Hammer, *The Batter's Box* by Steve Osborn, *Alice Wonders* by Dawn Wiedemann, *Homage To Jean Tinguely's Homage To New York* by Robert Breer, *Clap Bored* by William Moritz, and *Beachwalk* by Jack Walsh.—Curated by Steve Anker and Andy Moore

September 20

THE FILMS OF KURT KREN

Kren in person

Kren is widely recognized as one of the most important and influential filmmakers of the past 30 years. While living in San Francisco from 1978 to 1980, he made a major impact on the avant-garde scene—his influence is still apparent in films being made today. In his first personal appearance in the Bay Area since 1980 Kren will show his four most recent films, made between 1981 and 1983. (These films are being rescheduled from the program of February 16.) He will also present a selection of earlier films, including material/aktions of Otto Muehl and Gunter Brus. "Kren's involvement is constant and it is rare to see films of such total sensitivity. Though his films are by no means didactic, his work reaffirms the possibility that individual values and poetry can always be expressed in film."—Stephen Dwoskin, *Film Is...*

September 27

WILLIE VARELA

Varela in person

"Rather than living FOR film, why not let film live WITH you?"—W.V. San Francisco filmmaker Willie Varela remains one of super-8mm's most impassioned and prolific proponents. For over ten years Varela has concentrated on his immediate landscape (San Francisco, El Paso, elsewhere) and family life in conjuring up stunning tableaux of light, visual rhythm and camera gesture. For his first Cinematheque show in over two years, Varela will present a selection of his recent works, most of them Bay Area premieres. Titles include *Light Journals 1-5* (1979), *No Left Turn* (1983), *Push Pull* (1984), *Loss of Nerve* (1984), *The Perfect Nine* (1984), *5th & Market* (1984), *Forest Lawn* (1983), *In The Flesh* (1983), and others.

The Other Side surveys and celebrates 20 years of Europe's longest and most fertile period of avant-garde filmmaking, from 1960-1980. In collaboration with the Pacific Film Archive, this 10-part series features many films never before seen in the U.S. Five of the programs will be shown at P.F.A. and the remaining five at the Cinematheque.

—This series was guest curated by critic Regina Cornwall.

October 4

THE OTHER SIDE: EUROPEAN AVANT-GARDE CINEMA 1960-1980

Program 1: Great Britain

Margaret Tait: *Place of Work* (1976), a close study of a house and garden...with something of the world beyond.

Malcolm LeGrice: *Whitechurch Down* (1972) & *After Lumiere - L'Arroseur Arrose* (1974). *Whitechurch Down* considers the materiality of film combined with an interest in landscape. In *After Lumiere* LeGrice reworks the narrative parameters of primitive cinema while adding an intriguing "sound" flourish.

Chris Welsby: *Streamline* (1976), uses the camera as a "potential interface between 'mind' and 'nature' through a continuous realtime tracking shot."

Renny Croft: *Attermere* (1976) probes the spatial and temporal qualities experienced within a specific area of landscape.

October 11

CARMEN VIGIL

Vigil in person

Leaves of Absence, 1983, 25 min., silent, color, 16mm, premiere

"*Leaves of Absence* is a cycle of autobiographical film, each section complete within itself. The influence of Stan Brakhage is undeniable as well as poet/filmmaker James Broughton. For me the film is in response to much of what I have absorbed over the past twenty years from an intense relationship with film and filmmakers. *Leaves of Absence*, which began in 1977 as a cycle of three line poems, is a visual extension of this initial inspiration."—Carmen Vigil.

MICHAEL MIDEKE

Twig, 1966
Untitled Color Sections, circa 1970, premiere
Bon's Plow, circa 1970, premiere
Devil's Canyon, 1972-1977, 40 min., silent, color, 16 mm.

"There are many dimensions to personal filmmaking: as many reasons for getting into it as there are filmmakers and probably just that many definitions of personal film. It all comes down to the point that if a person wants to see a film badly enough he will make it...*Devil's Canyon* represents a variety of film responses and explorations inspired by the wilderness area where I live. The real wilderness, however, is not that of the location but the wilderness of the film itself."—Michael Mideke.

October 18

THE OTHER SIDE: EUROPEAN AVANT-GARDE CINEMA 1960-1980

Program 2: Poland/Yugoslavia

Wojciech Brzuszkowski: *Tekst-Drzwi* (Text-Door), 1974; *Lyzecka* (Teaspoon), 1976; *Zapalki* (Match-Box), 1975. Ryszard Wasko: *30 Sytuacji* (30 Situations), 1975. Tomislav Gotovac: *Pravac/Steens Duke* (Straight Line/Steens-Duke), 1964; *Prike Podne Jednog Fauna* (The Morning of a Faun), 1963. Ivan Ladislav Galeta: *Naprijed-Natrag Klavir* (Forwards-Backwards Piano), 1977; *Dva Vremena U Jednom Prostoru* (Two Times in One Space), 1976-79. Radoslaw Vladich: *Kuca* (The House), 1977.

This evening's program offers a unique opportunity to view some of Poland and Yugoslavia's finest avant-garde cinema, films virtually unknown in this country. The films' influences include Polish Constructivism of the 20's, Hollywood and avant-garde narrative, conceptual art, and Dada.

October 25

WHITE HEART and other films

Daniel Barnett in person

White Heart, 1975, 50 min.; *The Chinese Typewriter*, 1983, 28 min.; *Morning Procession* in *Yanchowin*, 1979, 3 min.

"Two tragicomic essays on language and a short poem on morning light."—Barnett

"What you get is a collision of the heart and mind...or is it the heart and what the mind thinks of the heart? It is a collision that is as natural as it is terminal."—Martha Haslanger

Daniel Barnett lives in Boston and works as a film editor and optical effects specialist. He will be artist-in-residence at the S.F. Art Institute from Oct. 22 to 26, and presented an evening of recent films at the Cinematheque last Fall. Barnett has produced over two dozen films marked by an intensity and brashness rare in the American avant-garde film.

SAN FRANCISCO CINEMATHEQUE

SATURDAYS
at the NEW COLLEGE GALLERY
762 Valencia St. 8:00 PM

September 15

ABIGAIL CHILD

Child in person

The work of New York-based filmmaker Abigail Child has been described as "rapid fire montages of stock and original footage accompanied by shards of opera, movie music, conversations, and rock 'n' roll—something like television roulette with the sound remixed." (Hoberman) This evening's screening includes *Ornamentals* (1979, 12 min.), an investigation of composition and abstraction, and *Prefaces* (1981, 10 min.), *Mutiny* (1982, 12 min.) and *Covert Action* (1984, 12 min.), three segments of her seven-part sound film *Is This What You Were Born For?* With an eye for humor and critique, Child investigates the nature of narrative as well as themes of power and gender relations.

Live Music:

LARRY OCHS/CHRIS BROWN DUO

...Performing structured improvisations for amplified acoustic instruments and saxophone, Ochs is a member of the Rova Saxophone Quartet; Brown recently premiered a new piece at New Music America 1984.

September 22

CLASSICS OF ETHNOGRAPHIC FILMMAKING

Song of Ceylon by Basil Wright (1935) and *Les Maitres Fous (The Manic Priests)* by Jean Rouch (1955)

This evening's program features work by two pioneering documentary filmmakers—Basil Wright and Jean Rouch.

Directed by Basil Wright and produced by John Grierson for the British Empire Marketing Board, *Song of Ceylon* has long been considered one of the early masterpieces of personal ethnographic filmmaking. Though downplaying the effects of colonialism, the film contains extraordinary footage of the island of Ceylon and its people, as well as a remarkable soundtrack largely conceived and executed by Alberto Cavalcanti.

An early film by the French ethnographic filmmaker Jean Rouch, *Les Maitres Fous* concentrates on odd religious practices among sub-Saharan African tribes. Controversy around the film led Rouch to develop his later innovative 'cinema verite' style that characterizes such films as *Chronicle of a Summer*.

September 29

CLAES OLDENBURG STOREFRONT HAPPENINGS

Filmed and Edited by Raymond Saroff

Early in 1962 Claes Oldenburg offered a series of "Happenings" in his store on East 2nd St. in New York, the Ray-Gun Mfg. Co. The Ray Gun Theater Co. included Claes and Pat Oldenburg, Lucas Samaras and Gloria Graves. It was a theater of events, of actions and of things, in which there were sequences of events without plots or conventional narrative. Saroff compressed the rich and sprawling imagery of each evening-length work to the essential, reassembling a visual realization of what seemingly was consigned to the memories of a few dozen spectators.

Also, *Pat's Birthday*, Robert Breer's "home movie" of a day in the country with the Ray Gun Theater Players.

October 6

SHERRY MILNER/PATRICIA GRUBEN

Milner in person

Crime Around the Collar, 1983, by Sherry Milner, 40 min. Structured to mimic 'educational' film techniques, *Crime...* employs painfully ironic visual imagery for a serious end: the delineation of the shape and extent of corporate crime in America. "...*Crime* remains an ambitious and generative project, an educative and entertaining cinematic exposition of the way power frivolously dances around a law of its own making."—Barbara Kruger, *Artforum*. Sherry Milner has been teaching film at several California schools, and writes for *Jump Cut* and *Heresies*.

Sifted Evidence, 1982, by Patricia Gruben, 41 min. Through a variety of formal strategies, *Sifted Evidence* 'deconstructs' and examines traditional narrative in telling the story of a woman's love affair. Patricia Gruben is a Canadian filmmaker who has recently completed an independent feature film.

October 13

PERSONAL VISIONS: NEW SUPER-8MM FILMS

A program of new or neglected films curated by Willie Varela.

Cipher, 10 min., by the late Greg Sharitz.

Window, 1976, by Stan Brakhage.

Wedding Before Me, 1976, by Patrick Jenkins: "...the original footage was shot by my Uncle John before I was born... (it seemed to contain a lot of the repressed feelings of interpersonal tensions that family structures and ritual do so much to contain and control)."—P.J.

Transducer Series #3, 6, 10, 11, & 12, 1984, by Richard Lerman: "I have been making objects into functional microphones, then filming and recording them in super-8 single-system. Mike's here include money, foil, brass and copper window screens, and a blue ribbon."—R.L.

Three Films by Melanie Berry: *Net With Water*, 1983; *Bearings*, 1983, "Edited to echo the movement of the child from consciousness to self-consciousness..." and (*untitled*), 1984, "Repetition of form, color and movement, shifting to allow movements to be carried from shot to shot and break within an image."—M.B.

October 20

JOE GIBBONS: LIVING IN THE WORLD

Gibbons in person

A segment of this super-8 feature-length film premiered at the Cinematheque last February. *Living in the World*, 1984, presents "a disenfranchised Everyman (Joe Gibbons) and his struggle to integrate himself into the mainstream of society...In the end nothing matters but the baked potato and the happy beat."—J.G.

"Underground to the core, Gibbons projects his camera originals so that the health of his films seems as tenuous as his own"—J. Hoberman.

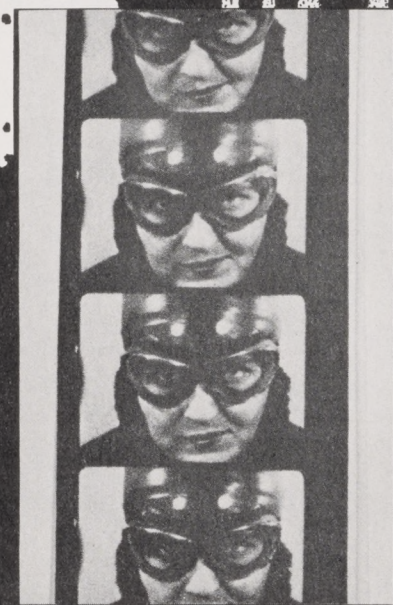
Gibbons lived in San Francisco for several years in the late '70's. While here he established a reputation for popping corks, extravagant behavior and a totally fresh style of moviemaking.

October 27

The Films Of CHARLES DeKEUKELIERE

Combat de Boxe, 1927; *Impatience*, 1929; *Histoire de Detective*, 1930.

Although Dekeukeliere's name is unfamiliar to today's filmmaking public, he is a fascinating precursor of the contemporary avant-garde. As a young filmmaker he was called "incontestably the leader of the Belgian school" and "one of those very rare souls who has understood the cinema." In Kristin Thompson's article in the *Millennium Film Journal* (the first English-language essay on Dekeukeliere in 50 years) she writes that he "prided himself on his anti-establishment situation and his refusal to compromise" and that he "delighted in describing to interviewers his primitive, improvised production situations, and especially how little his films cost to produce." This will be the San Francisco premiere of these films. Co-sponsored by the Belgian Consulate.



Impatience by C. DeKeukeliere

October 5

FRIDAY OPEN SCREENING

Bring your own film new or old. 8mm, 16mm, silent/sound all are welcome. Admission is free. Room No. 26.
—S.F. Art Institute, 8 pm—



Doomed Love by Andrew Horn



Crime Around The Collar by Sherry Milner

Admission: \$3 (\$1.50 Students with I.D.s and Seniors) Discount Pass \$10/5 admissions. If you would like to receive future calendars by mail, contact the Cinematheque Office at 558-8129 or 480 Potrero Ave., SF, CA 94110. Steve Anker, Program Director; David Gerstein, Administration Director. Thanks to Laura Thelen, George Eldred, and Konrad Steiner for their generous assistance.

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Poster Design/Typesetting: Richard Zybert
Cityscape photomontage from an original photograph by Polyploid Sam.

SUNDAYS
at the SF ART INSTITUTE
800 Chestnut St. 8:00 PM

September 16

The Early Films of ROBERT BRESSON

FILMS: *Les Anges du Peche* (1943), 80 min., script by Jean Giraudoux, and *Les Dames du Bois de Boulogne* (1944), 105 min., script by Jean Cocteau.

Tonight the Cinematheque presents two rarely screened films by Robert Bresson (dir. of *Lancelot du Lac*, *L'Argent*), made during the Occupation, *Les Anges du Peche* and *Les Dames du Bois de Boulogne* are his first two features.

"For me, the cinema is an exploration within. Within the mind, the camera can grasp anything." (Bresson) Set in the cloistered world of a convent for rehabilitating delinquent girls, *Les Anges du Peche* features the visual and storyline austerity that became Bresson's signature. *Les Dames du Bois de Boulogne* recounts the sexual jealousy and revenge of a woman who sets up her gentlemanly ex-lover with a disguised demimondaine. The pared-down narrative and Cocteau's brittle dialogue infuse the film with a tone of distance and stark abstraction. *Les Dames* was Bresson's last film to use a cast of professional actors.

September 23

AGENT OF PARADISE

Agent Of Paradise (1984) by Mary Bellis, 80 min., starring James Oseland.

Oseland in person

Designed to pull gasp after gasp from the back of your spine and the depths of your soul, this new independent feature by S.F. filmmaker Bellis receives its premiere tonight. Dramatically and mythologically revealing the saga of Roland Rivers, New York talent scout living on the edge, *Agent...* improvisationally progresses as the tight-fisted action mounts, including sequences of previously unattempted sexual activities, Chinese opera, fire-eating, and a bath in a tub full of 500 hungry goldfish—see it to believe it! Featured is a sound-track by Voice Farm.

September 30

CAJUN BLUES ON FILM

Yasha and Carrie Aginsky in person

Filmmakers Yasha and Carrie Aginsky celebrate the soulfully expressive folk music of America's ethnic cultures. Like Les Blank, this San Francisco-based team prefer to situate (rather than extract) music in its grassroots context. *Les Blues de Balfa* (1983, 28 min.) focuses on that renowned Cajun band, the Balfa Brothers, and their family's musical heritage. *Cajun Visits* (1983, 29 min.) highlights the rich diversity of background and style to be found among the musicians in this rural southwest Louisiana culture. Both feature performance footage and interviews with virtuoso Cajun musicians speaking candidly about their art and lives. Shot in 1971, *Afghan Ways* (1979, 8 min.) offers impressions of that country's "people, their work, customs and gestures, and their music." The only commentary is the musical soundtrack. Also included will be *Shoutin' The Blues*, *Sonny Terry*, a short portrait of the great blues musician.

October 7

DOOMED LOVE

Doomed Love (1983) by Andrew Horn, 75 min.

New York filmmaker Andrew Horn's first feature, *Doomed Love* dramatizes how certain romantic myths pervade modern living. It is Bill Rice's (*Vortex*) Annabelle Lee-like obsession that sets the film's strange *triangle d'amour* in motion. Contortions of love and death transpire amidst an expressionist topography designed by artists Amy Silman and Pamela Wilson. Former Robert Wilson collaborator, Jim Neu wrote the script that lends the film its 'modern opera' sensibility. *Doomed Love*'s romantic angst is amplified by an original score by Evan Lurie (pianist for the Lounge Lizards), Charles Ludlam and Susan Blackeyed, founders of the Ridiculous Theatrical Company, guest star. With wit, sensibility, and pictorial stylization, *Doomed Love* comments wryly, surreally on postmodern romance.

October 14

TWO RARE SOVIET CLASSICS

Happiness (orig. title *Snatchers*), 1935, by Alexander Medvedkin. When first released in the West 13 years ago, *Snatchers* (the last silent Soviet film) quickly became regarded as one of the finest achievements of early cinema. While relating a folk fairy-tale about the imposition of collective farming on Ukrainian peasants, Medvedkin creates a unique blend of comic miming reminiscent of Keaton, Chagall-like decor and subtly understated images. "The only realistic elements in *Snatchers* were its ideas. Otherwise and visually it was a fantasy that stopped at nothing in the communication of its ideas. Medvedkin employed exaggeration, farce, vaudeville, burlesque, surrealism, even expressionism and bawdy jokes. It is one of the most original films in Soviet film history, particularly remarkable in appearing at its most orthodox period."—Jay Leyda, *Kino*

Also: *The Fruits of Love (Love's Berries)*, 1926, by Alexander Dovzhenko, 10 min.

October 21

THE NAVAJO FILM THEMSELVES

John Adair in person

Films: *Intrepid Shadows* (Al Clah), *The Navajo Silversmith* (Johnny Nelson), *A Navajo Weaver* (Susie Benally), *Old Antelope Lake* (Mike Anderson), and *The Spirit of the Navajo* (Maxine and Mary J. Tsosie).

Noted anthropologist John Adair will introduce this evening's program, a selection of films made by Navajo Indians about their own culture. In 1965, Adair and Sol Worth taught filmmaking to eight Navajos to test the hypothesis that films made by members of a culture could, through formal structure and content, reveal things that outsiders' films could not. From documentation of the "old ways" in *The Spirit of the Navajo* to the myth-like tale of *Intrepid Shadows*, the results of this unusual experiment provide a unique view of Navajo sensibility and life.

October 28

Special starting time: 7:30 p.m. HALLOWEEN SPECIAL

The Raven (1935). Not Corman's campy satire, this is the ghoulishly Poe-like original that teams a truly demonic Bela Lugosi with Boris Karloff as his unwitting victim.

Maniac (1934, a.k.a. *Sex Maniac*). Oblivious to the decorous dictates of the Code, Dwain Esper's underground classic pulls out the stops on sex, violence and bad taste. J. Hoberman calls *Maniac* "one of Esper's most successful products—the sort of cinema loco time capsule that showboat modernists as disparate as George Landow and Brian DePalma might be proud to produce today."

White Zombie (1932). "A Gothic fairy tale filled with traditional symbols, dreamlike imagery, echoes of Romanticism and (probably unintentional) psychosexual overtones...In conception and execution, the movie is superior to *Dracula*."—Carlos Clares.